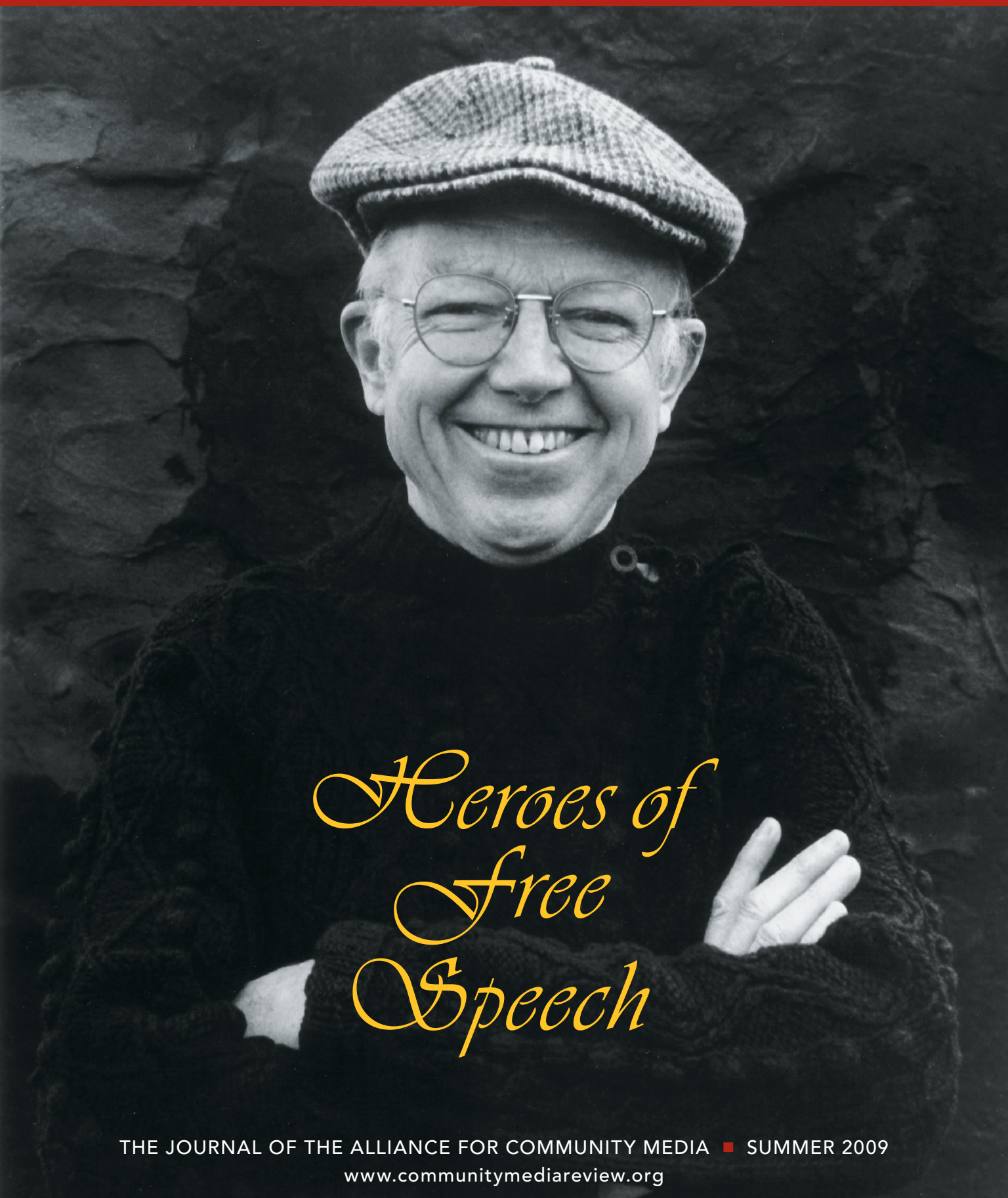
COMMUNITY MEDIA REVIEW



Heroes of Free Speech

THE JOURNAL OF THE ALLIANCE FOR COMMUNITY MEDIA ■ SUMMER 2009
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ON THE COVER: George C. Stoney clad in his Aran Island sweater knit for him by Kate Faherty. Photo by Philip Pocock, 1977.

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From the Executive Director

Recognizing Heroes of Free Speech



BY HELEN SOULÉ

We are called upon to be heroes each day as we face the challenges of statewide franchising, diminishing revenues, and changing technologies.

Greetings Alliance members,

The theme for this issue is Heroes of Free Speech—what an appropriate theme for this time in our collective lives! The dictionary defines a hero as follows: "A person noted for feats of courage or nobility of purpose, especially one who has risked or sacrificed his or her life." Throughout our 30-plus-year history, countless famous and not-so-famous heroes of community media have turned the principles of free speech into reality by making access, information, and training available to everyone, not just the chosen few.

We are called upon to be heroes each day as we face the challenges of statewide franchising, diminishing revenues, and changing technologies. In order to fight the battles that are required in the public policy arena to enable community media to grow and flourish, each of us must have the courage and stamina to act on our beliefs. We must reach out to our Congressmen, our local and state leaders, and the larger media reform community.

It will require further sacrifices of time and energy to build our support base and secure legislative remedies to the harm that has been done. As we work at the national level, you can reinforce our messages by telling your policymakers about the real value of access in their communities.

I know you will enjoy reading about the heroes of free speech in this issue. We are so proud of each of them, and we know there are many more heroes out there.

As a way to extend the reach of the *Community Media Review*, we will be collecting more of these stories on our website. To tell us about your local heroes of free speech and read about other communities' heroes, go to www.alliancecm.org. Click on Forum and then click on Heroes.

In Alliance,
Helen Soulé

Helen Soulé, Ph.D., has provided leadership to the public and nonprofit sector at the local, state, and national level for over 25 years. Most recently, Dr. Soulé served as executive director of Cable in the Classroom, the cable industry's education foundation. At the U.S. Department of Education, Soulé was chief of staff to the assistant secretary for the Office of Postsecondary Education. For eight years, she was director of the Mississippi State Department of Education Office of Technology, with responsibilities ranging from technology to textbooks to professional development. Her local experience includes being a teacher and district-level school administrator.

From the Board Chair

Failure is a Key to Success



BY MATT SCHUSTER

We must determine if we can move past a fear of failure to try new operating models, fundraising techniques, and ways to define our movement.

Working with youth and young professionals in media is very exciting. Since the beginning of my career, I have been a firm believer in internship programs to help the next generation of media professionals to develop a firm base of knowledge and experience. In working with young professionals, I can't help but wonder who the next generation of leaders in media will be, and who among them will find great success in the media industry?

I was thrilled to recently hear of the success shared by Nancy Richard, this year's Sue Buske Award for Leadership recipient. Nancy has demonstrated leadership on a number of levels, and now her daughter, Jul3ia Richard Astatkie, is helping to further pave community media's way into the greater media landscape. Astatkie won a 2009 New England/Boston Emmy for Outstanding Advanced Media Animator/Motion Graphic Design for her music video, *Reality TV*. I see her achievement as further confirmation of community media's place in the media landscape.

Our industry faces continual challenges, and countless people have been champions of our cause, profession, and industry over time. A number of people have had an impact on my personal and professional life. I consider these people my personal heroes.

Each of us probably defines the word hero in a different way. I see a hero as someone who acknowledged a challenging situation and then took bold action. She was willing to take a risk, go out on a limb, and possibly fail. He took action despite any fear of failure.

What would have happened if our country's founding fathers were afraid they wouldn't defeat the British, so they never tried to launch a revolution? What if Thomas Edison had given up the first time he failed? And where would any of us be if we were too afraid of falling again to keep trying when we first tried to walk?

Failure is a key component of success. Without failure, you are unlikely to have success.

Community media is at a crossroads with changes in legislation, funding, technology, and culture. We must determine if we can move past a fear of failure to try new operating models, fundraising techniques, and ways to define our movement.

Our next generation of heroes will be those people who can assess the situation, try new ways of doing things, and think outside the box. We can't afford to sit back and be afraid to try. If that is all we do, we will never find success.

Embrace failures, learn, try again, and keep moving forward. That is all we can ask of each other, and I look forward to seeing who will emerge as our next generation of heroes.

Matt Schuster is chair of the ACM Board of Directors. He manages the national award-winning government access channel MetroTV in Louisville, Kentucky. Previously, he was cable TV coordinator/station manager for Lake County, Illinois, and Meridian Township, Michigan. All three channels received multiple national awards from NATOA and the Alliance's Hometown Video Festival, including Overall Excellence in Government Programming. Matt also serves on the ACM Central States Region Board. He received his Master of Arts in Telecommunications from Michigan State University. Contact him at matt.schuster@louisvilleky.gov.

From the Guest Editor

The Delicate Balance Between Freedom and Order



BY KAREN TOERING

With a few exceptions, the government cannot control action by controlling speech.

Karen Toering is co-director of Reclaim the Media, a Seattle nonprofit organization that organizes for social change through media justice. Currently, she serves as principle in the Gryphon Group, a development and project management consortium. Karen is also program director of Seattle's Langston Hughes African American Film Festival and a grant writing consultant for nonprofit arts and cultural organizations. Her professional background also includes management and development of community based television facilities and media arts centers in Indiana, Wisconsin, North Carolina, and Washington, along with a variety of development and change management projects.

Frederick Douglass warned, "Find out just what any people will quietly submit to and you will have found the exact measure of injustice and wrong that will be imposed upon them." The most successful censors are those who have nothing to do because their work is being done for them.

The First Amendment was arguably the most important addition to the Constitution of the United States. Its purpose is to keep in check the tendency of those in power to thwart those who disagree with them. It represents a delicate balance between freedom and order.

With a few exceptions, the government cannot control action by controlling speech. Yet regulating ideas is impossible and legislating morality is, at best, difficult. The cornerstone of the First Amendment requires the state to remain neutral on the content of speech, even when this entails protecting what some find abhorrent. But on the flip side, it does not guarantee that all voices will be heard equally.

The bully pulpit that seeks to control freedom of speech does not reside primarily on the political right, nor does it live in the rhetoric from the left. The right tends to cry out on issues that challenge religion (primarily Christianity), conventional relationships (homosexuality), and decency. The left, on the other hand, cries out on issues of racism, hate speech, and in matters related to sex.

Though the Freedom of Information Act (FOIA) and the Sunshine Act opened a new era of transparency in government, they have been suppressed and manipulated by administrations since the Reagan era. Yet suppression of information related to national security was fairly common during President George W. Bush's two terms, and those who stood up to these controls have been vilified in the mainstream press.

In *Outspoken*, Nan Levinson states:

> [T]he old chestnut that the antidote for bad speech is more and better speech happens to be true. More speech is the noise of democracy at work: informing, arguing , criticizing and mediating, holding public forums, challenging what is being said while championing the right to say it and encouraging people to speak for themselves, then letting them have their say. More speech also involves shining light on abuses of power: autocrats dislike publicity, especially bad publicity.

Public, educational, and governmental access is the electronic antidote to the misrepresentation of our culture, as it ensures that the many voices of the local community are put on equal footing with powerful interests that control mainstream media. We use the power of the medium to articulate the finer points of our humanity, encouraging our community to be more compassionate—and to build a path toward justice with that compassion.

The people that you will read about in this issue of *Community Media Review* represent a mere handful of the tens of thousands of free speech heroes who practice these core issues in their everyday lives by being tolerant—or intolerant—in the pursuit of justice in every corner of the earth. It only takes one voice to stand up to those who would silence us and thereby improve the lives of an entire community.

MILESTONES, TRANSITIONS & OTHER ACHIEVEMENTS

COMPILED BY ROB McCAUSLAND

We proudly salute significant achievements of PEG access centers and the people who guide, manage and use them. Please send your news to rmccausland@alliancecm.org. We will be pleased to include it in future issues!

MILESTONES

PEG Center Anniversaries

25th Anniversary • APRIL 2009
Access Tucson, Tucson, Arizona
MAY 2009 • Fairfax Public Access, Fairfax County, Virginia
JUNE 2009 • LTV, East Hampton, New York

10th Anniversary • APRIL 2009
Reading Community Television, Reading, Massachusetts
MAY 2009 • The Peoples Channel, Chapel Hill, North Carolina

New Facilities/Services

MARCH 2009 • Relocated facility open house, Petaluma Community Access, Petaluma, California (John Bertucci, executive director)
MAY 2009 • First facility open house, PortMedia, Newburyport, Massachusetts (Keri Stokstad, executive director)
MAY 2009 • Relocated facility, Santa Barbara Channels, Santa Barbara, California (Hap Freund, executive director)
MAY 2009 • Independent access channel launched, Durham Public Access, Durham, North Carolina; managed by The Peoples Channel, Chapel Hill (Chad Johnston, executive director)
JUNE 2009 • First facility opened, Community Media Center of Marin, Marin County, California (Michael Eisenmenger, executive director)
JUNE 2009 • Corporation for National & Community Service awarded $382,000 in AmeriCorps Community Technology Empowerment Project grants to St. Paul Neighborhood Network, St. Paul, Minnesota (Mike Wassenaar, executive director)

TRANSITIONS

MARCH 2009 • Troy Johnson became the first executive director of Community Media of Baltimore City, Baltimore, Maryland
JUNE 2009 • Gretjen Clausing became the first executive director of the Philadelphia Public Access Corp., Philadelphia, Pennsylvania
JUNE 2009 • Andy Valeri (programming supervisor of the Miami Valley Communications Council, Centerville, Ohio, and member of *CMR*'s editorial board) began a six-week sabbatical in New Delhi and Bangalore, India, as part of his graduate studies at the University of Dayton's Media Communication & Human Rights program
JUNE 2009 • Sara Mahle, Lecturer/Producer/Director, Northern Kentucky University, and Vice Chair, Alliance's Central States Region Board, married Jacob Drabik in Newport, Kentucky, on June 13

OTHER ACHIEVEMENTS

APRIL 2009 • Joe Heisler, *Talk of the Neighborhoods* producer, Boston Neighborhood Network, Boston, Massachusetts, was elected to the Dedham School Committee
MAY 2009 • John Schuerman, operations director, Whitewater Community TV, Richmond, Indiana, received the Wayne County Area Chamber of Commerce "One Great Community Salutes" award
MAY 2009 • Jul3ia Richard Astatkie, programming coordinator, Cape Cod Community Media Center, South Yarmouth, Massachusetts, won the New England/Boston Emmy for Advanced Media Animator/Motion Graphic Design for her music video, *Reality TV*



The Original Free Speech Heroes

■ BY DEBORAH VINSEL

The First Amendment represents the very bedrock of our democracy.

The summer of 1787 was hot, muggy and filled with promise. Delegates from the 13 former British colonies gathered to the amend the Articles of Confederation and Perpetual Union that had been passed by the Continental Congress in 1777 to create the United States of America. This document was lacking in many areas, however, and representatives of each of the thirteen states felt they had needs and concerns that were not addressed.

When the 55 delegates arrived in Philadelphia, they had no idea that they would ultimately draft one of the most enduring documents of freedom ever written—The Constitution of the United States of America—laying the foundation for the new nation and a new democracy. After four months of discussion and vigorous debate on changes to the Articles of Confederation, a majority of the delegates signed a petition to draft a new Constitution.

The new Constitution, written primarily by James Madison of Virginia, was not without its detractors. Strident voices of dissent argued that an enumerated list of rights must be included. Another Virginian, George Mason, was the most vocal of those advocating a Bill of Rights. He had authored the Virginia Declaration of Rights that was adopted by the Virginia Constitutional Convention in 1776. Among the specific rights listed were freedom of the press and freedom of religion. Mason believed that a federal constitution without a defined list of protected rights would make the American people fearful of government power and the potential for its abuse. He proposed a committee be appointed to draft a list of rights to be included in the Constitution.

Mason's proposal was unanimously rejected, however. The Convention passed the Constitution and sent it to the states for ratification. Angry and disappointed, George Mason left the Constitutional Convention and became one of the leading opponents of ratification because a Bill of Rights was not included.

In less than six months, six of the nine states required for adoption had ratified the Constitution. However, there was a movement afoot to prevent creation of a strong central government at the expense of individual states' rights. The Anti-Federalist movement had great influence in Massachusetts, New York, and Virginia, three of the largest states. Their representatives strongly opposed ratification. The argument they used, as George Mason had predicted, was the lack of a Bill of Rights. Dramatically objecting to the absence of a list of rights was a highly effective way to garner public sentiment. Ratification of the Constitution was on the brink of failure.

Supporters of the Constitution had to design a new strategy to move forward. In a letter to James Madison written in December 1787, Thomas Jefferson, then the ambassador to France, wrote what would become one of the most compelling reasons for support of a federal Bill of Rights: "[A] bill of rights is what





Deborah Vinsel is the executive director of Thurston Community Television (www.tctv.net) in Olympia, Washington. She began her career in community media in 1983 and has served the Alliance in numerous leadership positions at the regional and national level. Vinsel received the Buske Leadership Award in 1999 and currently serves the coordinator for the Hometown Video Awards.

the people are entitled to against every government on earth, general or particular, and what no just government should refuse, or rest on inference."



Madison was convinced. He changed his position and led the Federalists in a campaign promoting a Bill of Rights. As an incentive to the states to gain support for ratification, Madison promised to attach civil liberties amendments to the Constitution when the new government began operation. The Constitution of the United States of America was finally ratified on July 2, 1788.

But, what about the Bill of Rights? George Mason, one of the staunchest advocates of a Bill of Rights, was a significant contributor to the development of the proposed amendments. The Virginia Declaration of Rights that he had written provided Madison with many of the ideas and much of the language he ultimately used to draft 17 amendments for consideration.

On June 8, 1789, Madison submitted his list of amendments to the House. Yet that body was reluctant to incorporate the suggested language into the text of the Constitution, as this would alter the document ratified by the states. Instead, the House agreed to group the amendments together at the end of the Constitution. Then, they passed the 17 amendments and sent them to the Senate for consideration.

The Senate combined several amendments—freedom of religion, press, speech, and petition—into one amendment, eliminated some provisions, and excluded others. The result was a list of 12 amendments to be considered by the conference committee of both houses. The House approved the committee report on September 24, 1789. The Senate approved it the next day. President Washington gave his approval and the 12 amendments were sent to the states for ratification.

The states rejected the first two of the 12 amendments but approved the remaining ten. What once had been the third amendment on the list became the First Amendment of the Constitution of the United States:

> ***Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.***

This remarkable combination of words is the very bedrock of our democracy. Two centuries later, these words were the foundation upon which the community media movement was founded. Many years ago, when my organization was facing serious community scrutiny related to content on our channels, I lamented to Roxie Cole (see p. 19) that I felt crushed by the weight of trying to uphold the First Amendment. Roxie simply said, "Don't stand under the First Amendment supporting it; stand on top and let it support you."

The First Amendment is arguably one of the most powerful sentences ever written. Its meaning is as relevant today as it was 218 years ago when the Bill of Rights was ratified. It would not exist, however, without the dogged persistence of George Mason or the political leadership of James Madison, the original free speech heroes. ■CMR

Words to Make Our Case

BY LAURIE CIRIVELLO

In the community media world, we often struggle to find the right words to make our case: whether painting a picture of opportunity, challenging pending legislation, or defending a producer whose on-screen opinion threatens to offend local sensibilities. For some champions of free speech, it is precisely the careful choice of convincing words that have had such a profound effect on our rights to free expression.

We take for granted that the presentation of moving images across a screen, with accompanying music and special effects, is clearly a form of speech covered by the protections of our First Amendment. It is difficult to imagine that the authors of our Bill of Rights would not, had they been exposed to the art, been in agreement that storytelling through film deserved the same protections that books and newspapers are afforded. Such was also the belief of one hero of free speech, Ephraim London, Attorney at Law.

The Back Story

There was a time, not so long ago, when films and movies were considered little more than products in the big business of amusement. In 1915, the United States Supreme Court had set the stage by declaring (in *Mutual Films v. Ohio*) that since moviemaking was a business, and further, had great capacity to corrupt, it didn't qualify for First Amendment protection. This spurred the creation of nearly 100 local censorship boards, often consisting largely of well-connected political appointees. Rules employed by such boards were not based on protecting free expression, but rather consisted of sweeping and often vague guidelines which denied the presentation and distribution of films for subjective offenses such as "sacrilege" and "indecency."

One such case occurred in 1950, when the New York Board of Regents denied film distributor Joseph Burstyn the necessary license to present Roberto Rossellini's acclaimed (but highly controversial) short film *The Miracle*. Initially issued, the license was withdrawn after religious groups (in particular, the Catholic Legion of Decency) pressured the Regents, claiming the film was a "blasphemous mockery of Christian-religious truth." Distributor Burstyn took his case to the New York Supreme Court and lost. He filed an appeal to that ruling, and again, he lost. The State of New York had successfully argued that *The Miracle* was "sacrilegious" and therefore it was appropriate to deny the film a license for exhibition. In 1952, Burstyn decided to take the case all the way to the U.S. Supreme Court.

Enter the Hero

In most accounts of the ensuing landmark case, Joseph Burstyn is the obvious hero. Indeed, his willingness to pursue this fight at great personal cost made the showdown possible. Yet the lesser-known—but possibly most influential—hero was Ephraim London, Burstyn's attorney. London came to his profession by following in the footsteps of his father, attorney Horace London. After receiving his law degree in 1934, he worked in his father's small, progressive law firm. An active member of the ACLU, he became known as "the anti-censorship lawyer." He taught constitutional law at the School of Law at New York University, and wrote at least two books related to literature and the law. Held in high esteem in legal circles, London has also been hailed as an attorney who especially reached out to and supported women in the practice of law.

In the *Miracle* case, Ephraim London, then just 39 years old, convinced the nation's highest court to hear the case. He argued that using the standard of "sacrilege" as a basis for censorship was too vague, and that films should be afforded the same protections as books, magazines, and plays. In this, London's first case in front of the Supreme Court, the outcome was unanimous in favor of *The Miracle*. All of the judges agreed that Ephraim London, presenting on behalf of Joseph Burstyn, had convincingly made the case.

Justice Tom Clark, writing on behalf of the Court, stated the following:

> It cannot be doubted that motion pictures are a significant medium for the communication



We take for granted that the presentation of moving images across a screen, with accompanying music and special effects, is clearly a form of speech covered by the protections of our First Amendment.

of ideas. They may affect public attitudes and behavior in a variety of ways, ranging from direct espousal of a political or social doctrine to the subtle shaping of thought which characterizes all artistic expression. The importance of motion pictures as an organ of public opinion is not lessened by the fact that they are designed to entertain as well as to inform.

For the foregoing reasons, we conclude that expression by means of motion pictures is included within the free speech and free press guaranty of the First and Fourteenth Amendments.

For the first time, the burden of proving the necessity of any limitation imposed was placed on the censors. This was not the end, of course, but merely the beginning of the unraveling of film censorship practices that had been in place since the beginning of the 20th century. Over the next six years, the U.S. Supreme Court heard and rendered decisions on six more cases related to censorship and the movies. Each case, it seemed, took on a different censorship standard in use by local boards. One by one, the Court struck them down. Whether "sacrilegious," "prejudicial to the best

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FURTHER READING

To learn more about the history of film censorship in the United States, including London's contributions, read Laura Wittern-Keller's *Freedom of the Screen.*

interests of the people," "harmful," or apt to "debase or corrupt morals," each standard was dismissed as an unnecessary, harmful, or improper reason for silencing the voices of filmmakers and denying the public access to their movies.

In 1958, the film *Lady Chatterley's Lover* was "on trial" in front of the Supreme Court, having been denied a distribution license for containing three scenes that censors deemed "immoral." This time, the favorable ruling by the Court left only "obscenity" as the acceptable standard for complete censorship. The attorney who successfully argued this case was Ephraim London. In all, he argued nine civil liberties–based cases in front of the Supreme Court, and he won every one of them.

London became a known and respected defender of authors and entertainers who were being threatened with censorship. Among his most famous clients was comedian Lenny Bruce. Following a New York conviction for using obscene material, his capable words won Bruce a victory in the court of appeals.

Personally and professionally, London always remained committed to keeping issues related to civil freedoms in the public eye. Over the course of his career, he gave interviews about and wrote many articles on freedom of expression and the press. In his essay "Freedom to See," London stated his views about media censorship quite clearly: "In a democratic society, the greater an audience reached by any medium of communication, the greater the need to keep it free."

Ephraim London died in 1990, at the age of 78. His *New York Times* obituary headline read, "Lawyer who Fought Censorship is Dead." London waged that fight most convincingly. He not only understood the importance of free speech, but also had the profound ability to speak the words that made others understand its importance as well. ■CMR

Personally and professionally, London always remained committed to keeping issues related to civil freedoms in the public eye.



A nonprofit media executive for 16 years, Laurie Cirivello (laurie@grcmc.org) is currently executive director of Grand Rapids Community Media Center (www.grcmc.org) in Grand Rapids, Michigan. She is a frequent contributor to community media publications and continues to provide nonprofit consultation, strategic planning, and workshop presentations on the evolution of nonprofit media services and the use of new technologies to build community.



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In Oaxaca, Women Rise

Putting their personal lives on hold, women in the Mexican state of Oaxaca helped shut down the government, took over a TV station, and stood up to police violence.

■ BY JOHN GIBLER

This piece ran in the Spring 2007 issue of Yes! *magazine; Reprinted with permission.*

"Everything is the movement," says Patricia Jimenez Alvarado, looking at me across her kitchen table. "You don't have a personal life anymore." She leans her face into her open palms, and weeps.

Jimenez, in her mid-forties, is a thesis advisor at Oaxaca State University by profession. But the government of Oaxaca accuses her of being an "urban guerrilla." Her house and car have just been broken into and searched. She regularly receives text-message death threats on her cellular phone. A warrant has been issued for her arrest. And for the first time in her children's lives, she has missed their birthdays—several months ago she sent her children to live with her sister-in-law to keep them safe.

Sitting down with me for this interview is the first moment of calm she's had since mid-June, Jimenez says. That's when she and thousands of other women—many of whom had never participated in a march or rally before—orchestrated the takeover of the state television and radio stations and broadcast live their opposition to state violence. Their actions earned these women a place among Oaxaca's most wanted activists, sought by the para-police gangs that serve the state government.

Roots of the Protests

In the beginning, the civil disobedience in Oaxaca was not organized primarily by women. It began on May 22 as a teachers' strike to demand higher federal and state education budgets. The striking teachers set up a protest camp in Oaxaca City, a tent city that filled the touristy town square and stretched out for blocks, housing tens of thousands of teachers from across the state.

In 2004, Ulises Ruiz Ortiz, of the Institutional Revolutionary Party, had been sworn in as governor under serious allegations of electoral fraud. But instead of mending bridges, he announced a policy of no tolerance for protests, even moving the state government offices into guarded compounds miles outside the city center.

Ruiz refused to meet with the teachers union or answer their demands. Then, at dawn on June 14, 2006, he sent state riot police using tear gas and helicopters to violently dismantle the striking teachers' camp, leaving scores of men, women, and children injured.

The city exploded. Thousands, including Jimenez, took to the streets to help the teachers, tend the injured, and offer food and water. But to everyone's surprise, these citizens went one step further—they counterattacked, retook the town square, and drove the police out of town.

This spontaneous rejection of police violence, along with the outpouring of support for the teachers, ignited a five-month civil disobedience uprising. It would put a half million people on the streets in marches and tens of thousands in protest camps across Oaxaca City, paralyze the state government, and send the governor into hiding.

To encourage people's participation in developing strategies for long-term organizing, the teachers' union called indigenous organizations, human rights groups, and local unions into an assembly. Together these groups formed the Oaxaca People's Popular





Assembly (APPO), which they opened to all who signed on to demand the ouster or resignation of Ruiz for ordering the police raid. The provisional leadership of the APPO was almost entirely male, with women relegated to lesser roles.

Meanwhile, Back at the Treasury Building

Undaunted, women formed neighborhood groups in order to join the APPO and participated in the marathon discussions that guided the protesters' actions. When the APPO decided to launch a civil disobedience offensive on July 26—setting up camps around the state legislature, courts, and the governor's offices to shut down all three branches of government—many women volunteered to set up camp outside the state treasury, a building low on the APPO's priority list. There, during the first nights at their protest camp, they cooked up the idea of a women-only march on August 1.

The march drew some 5,000 women, all banging on pots and pans with meat tenderizers, ladles, and soup spoons. The raucous cacophony had the women so jazzed that when they reached their destination (the protester-occupied town square), they decided to keep going, to the state-owned television station, Channel 9. The only statewide local station, Channel 9 failed to report on the June 14 police violence and later presented the protesters as vandals and hooligans. At first the women demanded only an hour on television to tell their version of the events of June 14 and why they wanted Ruiz out of office. But Mercedes Rojas Saldaña, the station director, refused. The women asked for less time, then even less, but were repeatedly rebuffed. Finally, they walked past the director, with pots and pans in hand, and took over the station.

As Jimenez and the other women rounded up the station's employees, several of her former students recognized her. One asked, "Teacher, what are you doing here?

To encourage people's participation in developing strategies for long-term organizing, the teachers' union called indigenous organizations, human rights groups, and local unions into an assembly.

UPDATE

John Gibler and documentary filmmaker Jill Irene Friedman report that the situation in Oaxaca remains hopeful, but complicated. Marches (such as the one on June 14, 2009, three years after the initial police raid that sparked the uprising) still draw hundreds of thousands of people. Collectives formed during the conflict continue to do awe-inspiring community work. The uprising activated organizing in rural communities, where low-power community radio stations have multiplied at an astounding rate. This is a direct result of greater collective media literacy and rural residents' determination to take control of their destiny. Though the spirit of resistance is very much alive, the climate of repression remains intense. The governor is still in power. The federal government charged an innocent man with Brad Will's murder; none of the other 22 murders during the conflict are being investigated.

"Well, taking over the station," she said. "No choice."

Another asked: "Teacher, why are you dragging us into this mess? Aren't you an academic?

"And so?" Jimenez replied. "I'm also one of the people."

Employees had taken the station off the air as the women stormed the office. Now the women scrambled to get the station back on the air before the police came to retake the station. Jimenez herself tried to figure out how to work the cameras.

But the police did not come. Instead, thousands of residents from the surrounding neighborhood flooded the streets to guard the station, taking over city buses and parking them across the street to block all approaching traffic.

One technician who knew Jimenez agreed to tell her where the antennas were and how to get the transmission going again if Jimenez would let her go. Jimenez told her, "Here there are no friendships and no privileges. Here we make the decisions in collective." Then she led the employee off to meet with the other women and negotiated the release of all the employees—none of whom had been harmed in the takeover—in return for their help in getting the station back on the air.

Within three hours, for the first time in Mexican history, a protest movement occupied a state television station and broadcast live. Viewers saw a tight group of women without makeup or designer dresses, pots and pans still in hand, all facing the camera. Their message: if the media insist on airbrushing state violence from the news and distorting social protest into an "urban guerrilla" movement, then the people will take the media in order to tell their own story of suffering, police repression, and organizing social protests.

Moving Forward

Meanwhile, from late August through November, the conflict escalated. The government attacked Channel 9, destroying the station's antennas and knocking the women's revolutionary media off the air. Plainclothes police officers and PRI party militants regularly opened fire on protestors and, over the course of 3 months, killed at least 16 people, including New York-based journalist Brad Will.

Protesters organized thousands of nighttime barricades across the city to prevent armed attacks. They also took over private radio stations to continue broadcasting their denunciations of state violence and to call for further protests to oust the governor.

On November 25, federal police cracked down on protesters after a small group began to throw rocks and fire bottle rockets at the police. The police rounded up and beat more than 140 protesters, then carted them off to federal prison in Nayarit, four states away. State and federal police patrolled the streets to grab organizers, and hundreds of people went underground. Jimenez cut her brown hair short, dyed it jet black, and sneaked out of town.

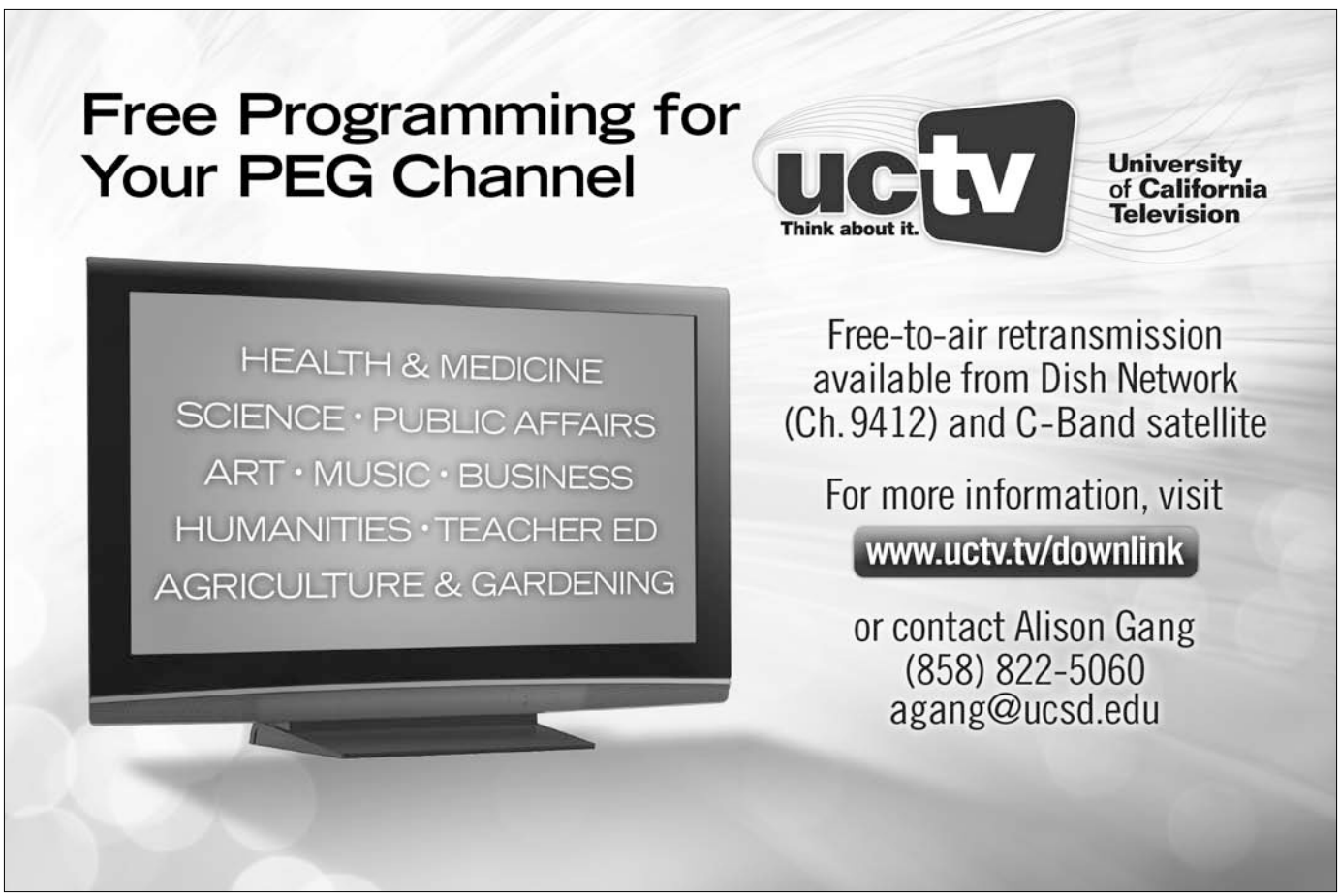


John Gibler is a writer based in Mexico and author of *Mexico Unconquered: Chronicles of Power and Revolt* (City Lights, 2009). His articles have appeared in such alternative media as *Z* magazine, *ZNet*, *In These Times*, *Left Turn*, *The Indypendent*, *ColorLines*, and *Yes!* magazine.

But two weeks later she was back to join a delegation of APPO protesters set to hold talks with the federal government and then to stage marches demanding the release of those taken prisoner on November 25. In December she helped organize another high-energy march and a free outdoor concert where the Oaxaca-born musician Lila Downs joined in singing Christmas carols retooled to denounce state violence.

"We have shown that women's participation in these movements is fundamental," Jimenez said.

On January 8 [2007], I saw Jimenez again. She was on the way to an APPO assembly meeting. "We have to endure! We can't give up!" she said, her voice hoarse with a bad cold. "We can only go forward. There is no other way." ■CMR



Heroes of Free

In the public, educational, and governmental access community media movement, thousands of everyday heroes produce media in the public interest 365 days a year, and they have been doing so since the late 1970s. While the whole list is far too long to explore in a single issue of *Community Media Review*, here are a few heroes who exemplify the best of our movement.



GEORGE C. STONEY ■ BY MARGIE NICHOLSON

George Stoney, who has been called the father of public access television, is a distinguished professor of film at NYU and a teacher and mentor to generations of filmmakers. His work as a documentary filmmaker was honored in February 2009 at the Museum of Modern Art (MOMA). Three of Stoney's documentaries were screened, including *How the Myth Was Made* (1978), *The Uprising of 1934* (1995), which was produced with Judith Helfand and Suzanne Rostock, and *Flesh in Ecstasy: Gaston Lachaise and the Woman He Loved* (2008), which was produced with David Bagnall.

Another film was screened that provided a context for understanding much of Stoney's work in public access television and documentary filmmaking. *Race or Reason: The Bellport Dilemma* (2003), produced by Betty Puleston and Lynne Jackson, was shot in a community that was struggling with race relations and race riots in the 1960s and 1970s. In the documentary, a community organizer and community members, including George Stoney himself, use video to break down racial barriers, support empowerment and self-expression, and create a dialogue among the black and white high school students in the community. The film includes a segment in which the original participants meet after thirty years to watch the film and reflect on the impact of the experience. In a surprise at the end of the screening at MOMA, several audience members introduced themselves as the high school students who had been profiled in the original film and others introduced themselves as current students at that same school.

In reflecting on his work, Stoney said, "all documentary making is collaboration and the first people you are collaborating with are the people in front of the camera." He continued, "The ethics of documentary filmmaking can be defined by the Hippocratic Oath which every physician takes when he gets his degree: Do No Harm." A Tribute to George C. Stoney at the Museum of Modern Art was curated by William Sloan, independent curator, and Sally Berger, assistant curator in the department of film.

An early advocate of video as a tool for social change, George Stoney has contributed to the medium as both a respected documentarian and as a founder and administrator of public access programs throughout the United States and Canada. Stoney's career spans fifty years. He was part of the 1944 landmark study of racism in America called *An American Dilemma*. Since that time, he has produced and directed numerous social and educational works, among them his award-winning film *How the Myth Was Made: A Study of Robert Flaherty's Man of Aran*. Stoney also was executive producer of the Canadian Film Board's "Challenge for Change" series, and he was co-founder of the Alternative Media Center at New York University.

George Stoney was born in 1916. He studied journalism at the University of North Carolina and New York University. He is currently a professor of film and television at New York University's Tisch School of the Arts. He lives in New York.

Speech



ROXIE L. COLE

■ BY MELISSA MILLS

The birth of a strong tradition of public access in the city of Dayton began in 1977. Roxie Cole had the foresight to recognize its importance, and, upon receiving a grant from the Ohio Board of Regents, created DATV (Dayton Access Television). The staff consisted of one person, Cole herself. The budget was $39,000 in cash and the inventory was $50,000 worth of black-and-white television equipment. It was a start, however, and on March 1, 1978, DATV (then called Access 30 Dayton), went on the air, operating from one room in the basement of Roberts Hall at the United Theological Seminary.

Two strong forces served as catalysts for the growth of public access television in Dayton. One of them was Roxie Cole, who became DATV's executive director and managed the organization for the next thirteen years. The second force was a nine-member board of trustees, which was chosen from a cross section of local citizens. It was their vision and community commitment that helped Cole develop policies, procedures, and the encouragement needed to form the basis of an award-winning public access television station. On April 4, 1979, Dayton Public Access Television, Inc. was incorporated as a nonprofit, 501(c)(3) organization in the state of Ohio.

Cole was very dedicated to PEG access in the central states region as well as on the national level. She is known to many people as the mother of public access and was a vital part of the Alliance for Community Media (ACM). Erik Mollberg said that after Cole left the regional ACM board, the board drafted her back as spiritual advisor because they often would ask, "What would Roxie do?" She always was able to nail things down very quickly and the board then knew the solution.

She helped so many colleagues in the Alliance to keep fighting so voices can be heard and taught them to carry on her torch. Many people have stayed in the business just because she gave them a chance or encouraged them, such as Melissa Mills. In 1984, Mills came to DATV as a high school intern and before Cole retired in 1989, she was hired as a full-time employee. To this day, Mills still continues to uphold Cole's cause at DATV.

Cole was also good at giving advice to folks like Dirk Koning, Erik Mollberg, and Rick Hayes. When Tom Bishop was asked to described Roxie Cole in two words, he said, "Indomitable will!"

The current executive director of DATV, Steve Ross, described Cole as a "staunch supporter of public access television. She really did get what public access television is all about."

Greg Vawter, a former Central States Region board member, added, "When Roxie referred to herself as 'the bitch in the back of the room,' she meant she wasn't afraid to speak out, and in doing so, she helped many of us understand why community media matters."

Cole always stood up for a citizens' right to have a voice in his or her community. She firmly believed in the concept of public access. I think she still does, even though she is not with us any longer. We lost Roxie Cole on February 8, 1994, leaving us with fond memories of her drive and vision to keep community media alive and well in our respective communities.



DEEDEE HALLECK

BY JONATHAN LAWSON

Like many young filmmakers and students in New York at the beginning of the 1960s, DeeDee Halleck was intrigued by Marshall McLuhan's idea of a technology-enabled "global village." The media guru had taken some interest in Halleck's first documentary film, *Children Make Movies* (1961), which was a celebration not only of youth-created media, but of the process of learning to communicate using new tools. In time, Halleck ultimately became disillusioned with the hegemonic aspects of McLuhan's vision, observing that "McLuhan's villagers were consumers of media—not makers."

For Halleck, electronic media's attraction was its power to invigorate participatory democracy—a power vested in the use of the tools as much as in the programs produced. In four decades as a filmmaker, teacher, and activist, she has enthusiastically embraced new technologies, from home video and cable television to the Internet and digital satellite broadcasting, always devising ways to put the newest tools in the hands of progressive activists. Along the way, she has inspired generations of grassroots media makers and policy advocates.

Halleck's long resume is practically coextensive with a history of community broadcasting in the United States. She helped found a string of groundbreaking grassroots media initiatives, including:

- The long-running public access cable series *Paper Tiger TV* (www.papertiger.org)
- The nation's first grassroots community television network, Deep Dish TV (www.deepdishtv.org)
- The original Independent Media Center project in Seattle

Her projects have a high success rate in part because Halleck and her many collaborators are principally motivated by social justice values, rather than by financial considerations or a need for larger audiences.

For decades, Halleck has also recognized media policy itself as an important social justice issue to rally around. In the late 1970s, as president of the Association of Independent Video and Filmmakers, she campaigned to allow independent producers and community media makers easier access to what she termed "the so-called 'public' television system." Fruits of that campaign included the institution of accountability sunshine rules for public television and radio stations, and modest funding for independent productions. Halleck's long-term media policy interests extended to the larger battleground of communication rights and international broadcast regulations—issues of great concern to the economically marginal nations of the global south, but seldom discussed in the U.S.

Now officially retired from a career professorship at the University of California at San Diego, Halleck is apparently as busy as ever. She is maintaining connections with media policy activists in the U.S. and abroad, and producing media with Deep Dish, including a series of programs on the Iraq war titled *Shocking and Awful*. She continues to inspire others with her seemingly inexhaustible creativity and commitment.

When DeeDee Halleck approached the *Democracy Now!* production team a few years ago with the idea of transforming the radio news program into a daily TV broadcast, the concept might have seemed impossibly daunting. "DeeDee makes us all believe that everything is possible," host Amy Goodman remembered. "There is no *no* to DeeDee. Everything is just a creative challenge for her."



DIRK KONING

BY TIM GOODWIN AND ERIK MOLLBERG

"He stood six feet eight inches tall and he was dressed in a t-shirt with a slogan on it and his name was Dirk and he loomed over me to ask if I had a few minutes to talk about public access TV. Sure. Hell, yes. As soon as my pulse rate returned to normal. As soon as I could stop wondering whether I'd get to keep my credit cards. Actually, once I realized he did not intend to carve a zodiacal sign on my abdomen with the rusted edge of an Indiana license plate, I sort of welcomed his company."

So went the opening lines from Pulitzer Prize-winning media critic Ron Powers in his July 1986 column in *GQ* magazine after the annual meeting of the National Cable Television Association.

Dirk Koning was a big guy! Five-foot-twenty, he often would tell people who asked. His height was his most obvious feature, and it served him and our mission well. Invariably, it found its way into scores of articles, even this one, and into many of the eulogies that followed his death on February 10, 2005.

Koning came to define the very meaning of community media. The medium was never the message. It was never just television. Never just radio. Never just the Internet. They all were just tools to him. He was, he said, a "community organizer, around the use of media to share information."

For Koning, community media was all about freedom. In his own words, he surmised this: Freedom from market force "success" based on return. Freedom from the "cost effective" consolidation of labor and capital for profit. Freedom from "time is money" messages that compress reality for effect. Freedom from mass appeal. Freedom to fail. Freedom to target niche markets. Freedom to be unpopular yet distributed. Freedom to express fears fearlessly. Freedom to have the search justify itself. Freedom to preserve culture, language, and minority views. Freedom from "price per minute" schemes. Freedom from top-down control. Freedom from the pap of global consolidation. Freedom from the medium being the message. Freedom to have the medium be the message. Freedom to be disturbing.

Koning understood early on where media was heading. "It seemed to me such a natural evolution—convergence of all information into digital transmission," he said. "Voice, video, and data would not necessarily be independent worlds any longer, either in the media or the methods." And then he set out to make it so at the Grand Rapids Community Media Center, which exemplified the community media center model with its public access television, FM radio station, nonprofit Internet service, and media literacy institute.

It was no surprise that people came to his memorial services (on Valentine's Day 2005) from three continents and from across the United States. You didn't expect death from Dirk Koning, who had lived such a serendipitous life.

Dirk Koning was a citizen of the world with a keen sense of justice. He carried this seed of liberty we call community media to far corners of the planet, from South Korea to South Africa to South America, on to Europe and hundred stops in between. Maybe one of them was even in your own backyard. To Dirk, these were seeds of peace. Understanding each other was the first step on the path to respecting each other, a prelude to peace. He effectively used the tools at his command and his own very unique presence.

of Free Speech

Radical African American Oratory and the First Amendment

■ BY RICHARD D. TURNER

Richard B. Moore was born on the small island of Barbados, a British colony in the Lesser Antilles of the Caribbean. His mother died when he was three and his father died just five years later. At the age of 15, he emigrated from Barbados with his stepmother and two sisters as part of the wave of Caribbean immigrants who sought a better way of life.

When Moore arrived in New York City on July 4, 1909, he discovered a society that had not lived up to its reputation or promise of a land of freedom and opportunity. He instead found in America that his skills were dismissed as inadequate when attempting to find employment and he was denied educational opportunities due to the color of his skin. He watched the brutal oppression of racism punctuated by lynchings as society turned a blind eye.

A few years after Moore arrived on American soil, the combination of oppressive conditions and economic instability in the agriculture sector resulted in what is known as the Great Migration. During the first three decades of the 20th century, significant numbers of African Americans left the South in search of new opportunities and freedoms. Thousands of people moved to the Northeast and the Midwest, including to New York City and East St. Louis, Illinois—an industrial center. By 1917, tension rose in the latter city as striking white workers were replaced by African American workers. During the East St. Louis riots that followed in May and July 1917, over 100 African Americans were killed and more than 6,000 were left homeless after white mobs cut firehoses and burned down African American neighborhoods (*Africana: The Encyclopedia of the African and African American Experience*, Kwame Anthony Appiah and Henry Louis Gates, Jr., editors, Basic Civitas Books, 1999, p. 647).

In New York on July 28, thousands of people silently marched in a parade organized by the National Association for the Advancement of Colored People (NAACP) to protest the violence directed against African Americans.These shocking events radicalized Moore to seek reform, justice, and new social structures that would help raise oppressed peoples. Having already developed speaking skills as a lay preacher in the Christian Mission, Moore was attracted to orators like Hubert Harrison. He could be found in Madison Square Park among other soapbox orators, attracting listeners as he spoke extemporaneously for hours on a wide range of subjects. Harrison became a mentor to Moore, who described him as "a pioneer in nonconformist thought" (*Dictionary of American Negro Biography*, Rayford W. Logan and Michael R. Winston, editors, W.W. Norton, 1982, p. 293).

Influenced by Harrison, A. Philip Randolph, and Chandler Owen, Moore became an impassioned student of rhetoric and analyses of the political, social, and economic conditions of African Americans. Since Moore was self-taught like Harrison, he spent his lunch breaks rummaging through bookstores while working as an elevator operator or clerk. His drive to find books on Africa, African Americans, and the Caribbean ultimately resulted in one of the largest private collections of its kind.

One book was especially significant to Moore: *The Life and Times of Frederick Douglass*. Moore recognized Douglass's efforts to free fellow slaves through the use of communications tools that had been denied slaves. Moore became highly skilled in the communications tools available to him, becoming sought after for his spellbinding oratory skills and ability to connect with the working class. Soapbox oratory was considered an essential strategy for organizing and effecting social change. Articles and classes aided those who rose to the challenge of engaging passersby in parks and on the streets. Emphasis was placed on accuracy and getting to the point, while using wit and humor. Good street orators engaging in social rhetoric had to distinguish themselves from politicians and reformers.

Noted sociologist and author Ira de A. Reid described the significance of the African American street corner orator as follows: "Street-corner speaking became the device through which loyalties were analyzed, interpreted and resolved into group action. The minister, the physician, the lawyer and the soap-box orator



Richard B. Moore (1893–1978) was an activist, author, bibliophile, community organizer, educator, humanitarian, lay preacher, liberator, orator, polemicist, proprietor, and publisher.

became group leaders, ether because of the prestige of their positions or because of their vocal audacity in a new societal setting" (*The Negro Immigrant: His Background, Characteristics and Social Adjustment, 1899–1937*, Columbia University Press, 1938, p. 146). The park and the street corner, the soapbox and the stepladder were the public access media of its time.

Moore, an independent and free thinker, became controversial and provocative. As a member of the Socialist Party and then the Communist Party, his public speaking was the subject of a number of reports filed by agents for the Bureau of Investigations, and subsequently the FBI. In response to federal investigations and the "red scare," Moore and a colleague, W.A. Domingo, began publishing *The Emancipator* in 1920.

The first editorial criticized the lack of vision and comprehension of world events in the African American press. The editorial warned of the "wave of reaction and patriotic hysteria…if unchecked, augurs the destruction of all constitutional guarantees and time-honored democratic traditions" (*The Emancipator*, March 13, 1920, p. 4).

In the fall of 1929, New York City police escalated attacks upon Communist party members and sympathizers. Speakers were dragged from their stepladders, beaten, and arrested along with sympathetic bystanders. Moore, who was running for office on the Communist party ticket, was among those arrested and jailed.

Time after time, Moore made and defended principled positions. He believed in the constitutional right to free speech. Although he came to disagree with Marcus Garvey's nationalistic platform based on principles of capitalism, he would not stand with his colleagues and friends who called for Garvey's deportation. Moore stated he opposed the unprincipled "joining with the oppressors of your own people" and the "betrayal of the right to speech" (*Richard B. Moore, Caribbean Militant in Harlem: Collected Writings 1920–1972*, W. Burghardt Turner and Joyce Moore Turner, editors, Indiana University Press, 1992, p. 39).

Moore was keenly aware of the uses and power of language. He understood the relationship between the struggle for self-determination and the words used to describe an oppressed people and their condition. His concern for semantics drove him to develop campaigns to redefine the words "Negro" and "Black," and to seek the adoption of African American or Afro-American.

In 1960, he published *The Name "Negro": Its Origin and Evil Use*. Moore used his extensive knowledge of African history and sociopolitical analysis to debunk the institutional racism of naming a people by color. Moore wrote, "The purpose for the name 'Negro' was to mark this people by virtue of their color for a special condition of oppression, degradation, exploitation, and annihilation" (ibid., p. 231). Moore concluded,

> We are entitled to be called Americans, but some people desire to differentiate. If they must distinguish us, then in accordance with our human right, we will tell them what

FURTHER READING

Richard B. Moore, Caribbean Militant in Harlem: Collected Writings 1920–1972, W. Burghardt Turner and Joyce Moore Turner, editors, Indiana University Press, 1992

www.richardbmoore.com

Hubert Harrison: The Voice of Harlem Radicalism, 1883–1918, Jeffrey B. Perry, Columbia University Press, 2008

> to call us—Afro-Americans. When all is said and done, dogs and slaves are named by their masters; free men name themselves! (ibid., p. 239)

Moore lived an illustrative life steeped in the causes of African Diaspora identity, self-determination, and justice. He championed the cause of the Scottsboro Boys, nine young African Americans who were falsely accused of raping two white women on a freight train. Moore made four cross-country speaking tours, including a stop at the White House. These efforts by Moore and others, which built public awareness of the injustice, are credited with keeping them from the lynch mobs and the noose.

Moore never forgot his homeland and its fight for independence from British imperialism and colonization. Moore worked to advance the self-determination and self-government of colonized peoples. He organized his Caribbean colleagues and personally advocated for language supporting freedom for the colonial peoples of America, Africa, and Asia to be added to the 1940 Havana Act and initial Charter of the United Nations in 1945. He contributed to efforts that ultimately resulted in the independence of his homeland, Barbados, in 1966. He consistently used oratory, publications, press relations, and direct confrontation to advance his agenda.

In 1942, Moore established the Fredrick Douglass Book Center on 125th Street in Harlem. The book center reflected his personal philosophy of educating about and perpetuating an accurate history of the African Diaspora. It became known as an intellectual center and a source for rare and significant books.

Richard B. Moore understood the power of the First Amendment and all of its tenets. He used that right within the public sphere to educate, agitate, and organize for social justice. Were he alive today, he would have transformed his use of the soapbox and stepladder as a public access medium of the early 20th century into the communications technology of our times. On the centennial of his immigration to this country, however, his messages to advance the causes of justice, dignity, and self-determination remain just as relevant and important as they did a century ago. ■CMR



Richard D. Turner has served as a consultant, organizer, trainer, speaker and manager in the community media sector. He is an award-winning documentary maker and recipient of the Jewel Ryan White award. A number of Turner's works have focused on the minority experience in America.

Award Winners 2009



Nancy Richard
2009 Alliance for Community Media Sue Buske Leadership Award

Nomination by Chuck Sherwood

In my opinion, there is no one more qualified this year to receive the 2009 Buske Leadership Award than Nancy Richard. I have known Nancy since she became my director of administration at C3TV on Cape Cod, Massachusetts, in the early 1990s. She had no background in public access but brought to the job not just a willingness to learn everything she could, but her willingness to work hard to forward the mission of C3TV with the members and with the community at large. Her thirst to gain knowledge, skills, and experience about public access management and advocacy then led her in the mid-1990s to apply for the position as the executive director of the newly created Plymouth Area Community Television, where she not only dealt with the startup of a new PEG operation but also the renovation of a historic building as their new access center.

With her new center up and running, Nancy then became involved in the Massachusetts Chapter of the Alliance for Community Media, Mass Access, and thus also on the board of the ACM-NE Region. Since her early days at C3TV, Nancy has demonstrated excellent leadership and organizational skills and has served as the chair of Mass Access and therefore on the board of the Northeast Region. She also eventually represented the region on the national board of the Alliance.

Richard served in leadership positions on the national board as the treasurer and even ran for the chairman position, which she lost by one vote. This is a real demonstration of how her leadership abilities were respected and supported by her fellow board members. Her current Alliance leadership position is as the chair of the ACM-NE region, where I have the privilege of working with her as the chair of the ACM-NE conference program committee.

Her skills and talent as a leader and her dedication to the mission of not just public, educational, and governmental access but also the Alliance for Community Media should be recognized by the organization. And so, as the 1990 recipient of the Buske Leadership Award, I wholeheartedly recommend Nancy Richard for the 2009 Buske Leadership Award.



Randy VanDalsen
2009 Alliance for Community Media Dirk Koning-George Stoney Award for Humanistic Communication

Nomination by Sean McLaughlin

Three words at the heart of the Stoney Award describe Randy VanDalsen: champion, humanist, and communicator.

His contributions also include: writing the rationale for ACM to participate in Federal Communications Commission's localism task force hearing; initiating the idea for the Brian Wilson Award; and advocating for preservation of PEG during meetings in Sacramento with state legislators when California legislation was moving forward that would have totally destroyed PEG access.

As a champion, VanDalsen leads by example, helping all facets of community communications and diverse local media access efforts. He is more likely to act where the need arises than to ruminate on the merits of inaction—in short, he acts as though results matter.

In many respects, he prefers to work behind the scenes, but he is always present to step forward if needed. [Note: If you'd like to hear a great story illustrating this, Ron Cooper or I could tell you about Randy's role in organizing Alliance for Community Media participation in the FCC's localism task force hearing in Monterey, California, in 2004!]

As a humanist, he has been a trusted advisor to many community media leaders around the country, and his influence is rooted in the grandest traditions—with principled vision that values truth, intelligence, transparency, and civic engagement. VanDalsen is open-minded and ethical—his work fulfills the humanistic goal that knowledge shall govern ignorance.

Colleagues describe him as "intelligent," "dedicated," "energetic," "dynamo," or "a generous resource," and report that he has little patience for endless theoretical debates or bureaucratic waste. His wisdom is eagerly sought out by his colleagues and his impact is often felt more than seen.

As an organizer and communicator, his work with the Buske Group connects VanDalsen with people around the nation who are building community media centers and sustainable media access resources. With both breadth and depth of real-world knowledge, his voice has helped to inform national, regional, state, and local policies. His work is frequently cited and shared among colleagues and is recognized for integrity and high standards.

If you've worked with Randy, you will recognize his deep-rooted connection with people and the realities we all face, combined with a consistent striving forward to attain progress for humanity. He is an exceptional and honorable person.

Working directly with hundreds of people to create and recreate local organizations that provide media access resources, Randy VanDalsen has inspired and authored many of the best practices for the development of community media resources in diverse communities.

At the same time, he has produced and distributed award-winning programming and his fondness for media access embraces the intimate knowledge of someone who meets the weekly production challenges of a thought-provoking television series.

For these outstanding contributions and more, Randy VanDalsen has earned the titles: champion, humanist, communicator, and recipient of the 2009 Dirk Koning-George Stoney Humanistic Communication Award!

Winners 2009



Cherie Tessier
2009 Alliance for Community Media Jewell Ryan-White Award for Cultural Diversity

Nomination By Carol Burns

Cherie Tessier has been producing programs at Thurston Community Television for twenty years. She is a woman in her mid-fifties with both physical and intellectual disabilities. Her regular monthly program is titled *Let Your Voices be Heard*. In her talk show format, she covers a wide range of topics, interviewing people who have disabilities or illnesses, or who have faced challenges in their lives. She showcases individual triumphs, and advocates for the services that enable people to live independently.

Tessier also produces a second program called *Meet Your Legislators*, which runs at the time of the legislative session. On this program, representatives to our state legislature answer questions about specific bills and budget issues which affect people with human services needs. She is highly respected by our local legislators, who commend her for her own lobbying efforts and her leadership, demonstrating to other people with disabilities how they can speak up for their rights.

Tessier has recruited others to get involved with production at TCTV and most of her studio crew are persons with some form of disability.

I estimate that Tessier has produced a greater number of programs for Thurston Community Television than any other volunteer producer. Her shows have won awards in "Best of the Northwest" in several different categories.

Several years ago, TCTV executive director Deborah Vinsel thought of Cherie Tessier as she was preparing materials for testimony before Congress about the value of PEG access.

"Without the media tools, training, and channels provided by Thurston Community Television, Cherie's message would be heard by very few people. There is no other form of media that Cherie could afford to use that would provide her with access to this large an audience. There is no other form of media available to Cherie that empowers her in this way."

When I asked Cherie Tessier one day why she worked so hard to make her programs, her answer was simple, "Because I've learned to speak for myself, and this is what I want other disabled people to learn too."

Mistachuck: A Champion of Free Speech and Mental Self-Defensive Fitness

■ BY ANTOINE HAYWOOD

"Our freedom of speech is freedom or death, We got to fight the powers that be…"

—Public Enemy, "Fight the Power"

When engaging in conversations about champions of free speech, it is imperative to acknowledge the contributions of hip-hop and rap music and the artists who have served as proponents of exercising one's right to openly express his or her thoughts, opinions, and beliefs by any means necessary.

One hip-hop pioneer whose work embodies the idea that freedom is a state of existence that can only be achieved through the ability to fearlessly communicate the truth is Public Enemy's Chuck D, aka Mistachuck.

Born in Roosevelt, Long Island, Carlton Douglas Ridenhour was raised in a household of political activists. As a graphic design student at Long Island's Adelphi University, he quickly became active in the burgeoning hip-hop scene during the early 1980s. Since he was designing promotional flyers for hip-hop events and rapping on the campus radio station, it was not long before Chuck D's talents were discovered by Def Jam record label producer Rick Rubin. Then, the group Public Enemy was formed.

Throughout its tenure, Public Enemy has contributed to the evolution of hip-hop music by consistently pumping out distinct, drum-heavy electric beats under politically charged messages. In some form or another, these messages challenge the listener to seek out the truth beyond the stereotypes and marginalized realities that have been constructed within the context of popular culture.

Although I came of age a generation later than Chuck D, I, too, was raised in a home where the anthems of James Brown's "Say It Loud, I'm Black and I'm Proud" and Jessie Jackson's "I Am Somebody" resonated from the stacks of my parents' LPs. However, the spirit and value of the musical messages that guided my parents' civic engagements did not become relevant to me until I heard Public Enemy's "Fight the Power" blasting through my neighbor's window one day. Once I saw the music video on MTV (back when the network still showcased music videos) and eventually saw Spike Lee's *Do The Right Thing*, it was all over. The important point these pioneers made clear through their work is that we all have the ability to effect meaningful change if we make our voices heard.

In the 1980s, artists like Chuck D, KRS-One, Ice Cube, and N.W.A. rose to stand tall and call young African American males' attention to the value of exercising our freedom of speech, fighting for social justice and change, and leading more socially conscious lifestyles. Until these artists came along, few young, living role models could truly connect with the youth of the post–civil rights era.

What sets Chuck D and Public Enemy apart from other artists and hip-hop groups is their undying commitment to teaching people to understand free speech as a highly important right, one that individuals must use if they wish to defend themselves from becoming marginalized and victims of urban American problems.

My admiration for Chuck D as a free speech pioneer is not based on the official campaigns or legal battles he has led for the sake of free-speech rights. Instead, it is his body of work and its socio-cultural impact

that I admire. For more than 20 years, Chuck D has produced music, publications, and awareness initiatives that consistently exercise the First Amendment and make it relevant to African Americans of my generation and beyond.

Rap and community media share very similar origins and serve a common purpose of providing individuals with a means to make the voices of the unheard heard. Complimentary to the work of professionals in the access world, artists like Chuck D are devoted to the belief that free speech is necessary to carrying out the work of empowering people whose views are typically misrepresented or ignored.

Don't believe the hype! ■CMR



Antoine Haywood is the director of community development at People TV in Atlanta, Georgia. He has a background in youth media program and curriculum development, grant and proposal writing, and video production. Haywood also serves as an at-large member of the Alliance for Community Media's national Board of Directors and peer review board member of the *Youth Media Reporter*.

NATOA Mourns the Loss of Executive Director Elizabeth Beaty



Elizabeth (Libby) Beaty, executive director of the National Association of Telecommunications Officers and Advisors (NATOA), passed away on Friday, June 12 after a valiant battle with cancer. Libby was an extraordinary woman, a loving mother, and a great friend to NATOA. Under Libby's leadership, NATOA developed into an influential communications policy organization representing hundreds of communities around the country. As the executive director, Libby was responsible for oversight and management of all aspects of NATOA's operations in coordination with its Board of Directors. Libby's tireless efforts at the FCC, NTIA, and before Congress gave communities a powerful voice in the debate over America's communications policy.

"Libby was an accomplished professional," said Mary Beth Henry, president of NATOA, "Yet nothing in the world was more important to her than her husband Randy and her two adorable boys, Jonathan and Nicholas." NATOA is indebted to Libby for her exemplary leadership and her fierce advocacy on behalf of communities across America. "Those of us who had the honor and privilege to work with Libby will be forever grateful," said Ken Fellman, president-elect of NATOA.

Prior to joining NATOA in 1999, Libby served in a variety of senior positions at the Federal Communications Commission. She earned her B.A. in Business Management and in Fine Arts from Warren Wilson College in Swannanoa, North Carolina, and her J.D. from Brooklyn Law School in Brooklyn, New York.

To honor Libby, NATOA will be establishing an education fund for her children. A memorial service has been scheduled for Friday, June 26, 2009 in Alexandria, Virginia. Further details are available at www.natoa.org.

Media Heroes

■ BY JONATHAN LAWSON

The greatest heroes are those who help us see in ourselves the capacity for the best motivations and the most generous accomplishments.

Notwithstanding the theme of this issue of *Community Media Review*, the idea of media heroes may seem strange to those of us who care deeply about community media. Surely community media is built around the idea that we need to hear and share everyone's voices and stories, not just those of a predefined elite.

But naming and celebrating our heroes doesn't have to mean that we fall into uncritical hero worship. The greatest heroes are those who help us see in ourselves the capacity for the best motivations and the most generous accomplishments.

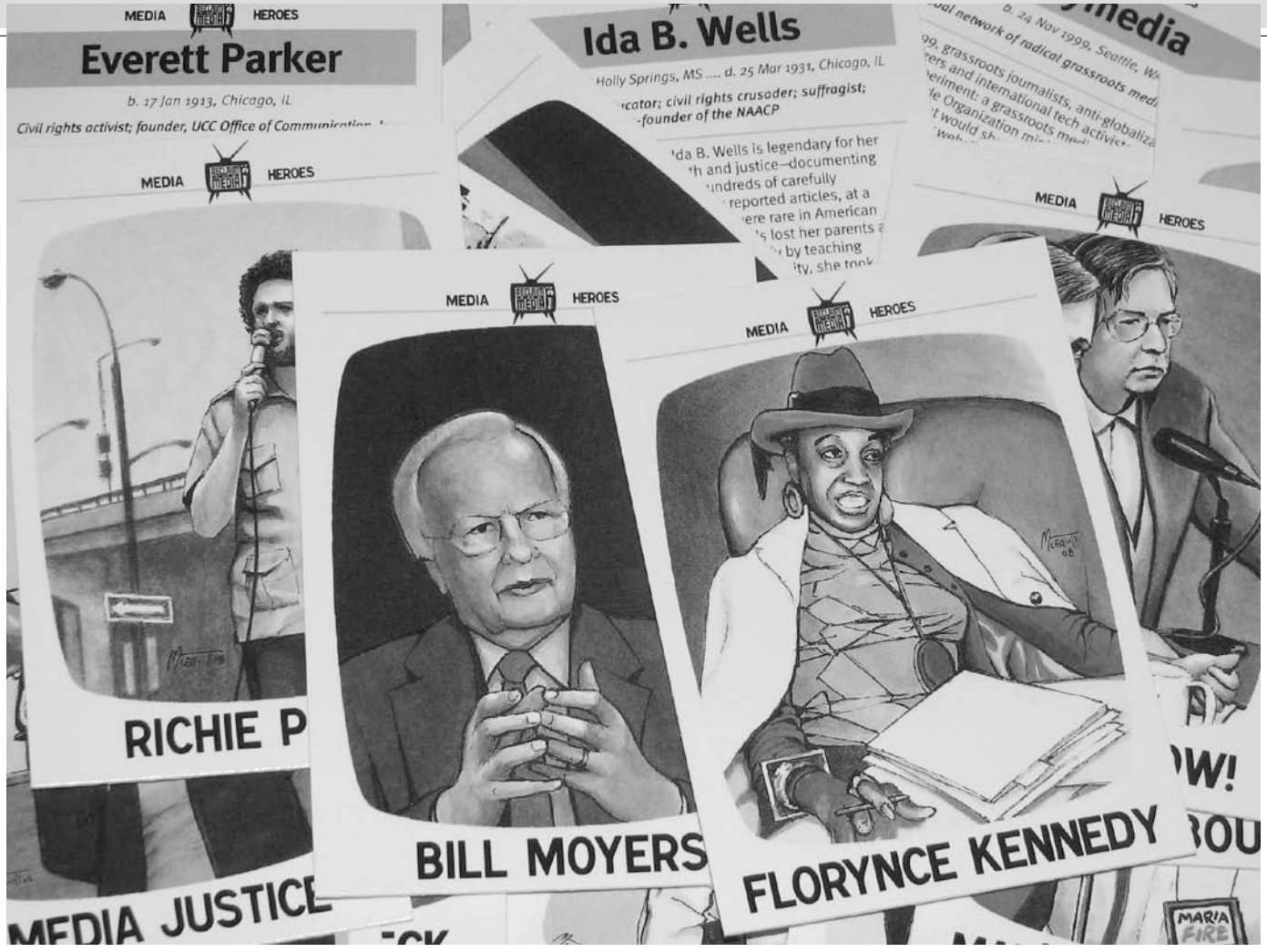
That's the spirit in which Reclaim the Media launched our media heroes project last year. Inspired in part by documentary filmmaker Mark Achbar, who included a set of Philosopher All-Star trading cards in the companion book to his film *Manufacturing Consent*, we created a set of 21 baseball-style trading cards featuring the faces and accomplishments of some of our favorite community media organizers, trailblazing social justice journalists, educators and media activists. We hope that community media producers, teachers, and activists will find the cards useful in expanding the movement for media that embodies democratic values of justice, community and respect.

Each card, from *Cherokee Phoenix* founder Elias Boudinot to muckraking reporter and civil rights crusader Ida B. Wells, carries a color portrait by artist Michael Leavitt. On the reverse of each card is a short biography exemplifying the hero's most important contributions to a just media environment. For example, Dirk Koning's card (see p. 21) reads:

> Whether at home in Michigan or helping launch community media facilities around the world, Dirk Koning was always busy spreading an idealistic and generous vision of community media and its importance for living culture and participatory democracy. The Grand Rapids Community Media Center, which Dirk founded in 1981, quickly

WHO WILL YOU FIND ON THE MEDIA HEROES TRADING CARDS?

- Elias Boudinot
- Heywood Broun
- Children's Television Workshop
- Democracy Now!
- Frederick Douglass
- Fairness and Accuracy in Reporting
- DeeDee Halleck
- Lew Hill
- Indymedia
- Florynce Kennedy
- Jean Kilbourne
- Myoung Joon Kim
- Dirk Koning
- Media Justice
- Bill Moyers
- Rev. Everett Parker
- Richie Pérez
- Prometheus Radio Project
- Ruben Salazar
- María Suárez Toro
- Ida B. Wells



became an international model for integrating community TV, radio, digital photography, and Internet production under a single high-tech roof. Training programs taught technical skills, but also how to use media tools for community empowerment and cultural development. On the other end of the technological scale, Dirk knew that community media could mean a megaphone, a fistful of magic markers, or a mobile lab to bring media tools to those who didn't have them.

Determining our list of heroes was the most fun part of the process, and the most challenging. Some of the heroes are high-profile figures such as Bill Moyers, or *Democracy Now!* host Amy Goodman. Yet others, like Bronx community activist Richie Pérez, community radio innovator María Suárez Toro, or South Korean labor media activist Myoung-Joon Kim, are less well-known outside the immediate spheres of their beneficent influence.

While economics forced us to narrow our selection to just a handful of heroes, we wanted to represent a good mixture of people. Our media heroes would not only represent a hall of fame for accomplished individuals, but would also convey that a healthy media (and a healthy democracy) relies on the contributions of women and men from all races and backgrounds. So we included heroes whose work has made a difference on local, national, and international levels; both historical and contemporary figures; and both collectives and individuals.

Of course, many of the great suggestions we considered did not make it into the initial set of media heroes cards, including George Stoney (see p. 18), Hedy Lamarr, Peggy

Charen, Robert McChesney, Mbanna Kantako, and Ida Tarbell. Good reason to consider creating a second set!

Creating the cards was an incredible learning process for us. Through our research we got to meet colorful personalities like the late Florynce Kennedy, who insisted (always with a sharp wit and often with colorful language) that neither the movement against the Vietnam War nor the nascent feminist movement could succeed without focusing also on racism and media bias.

The cards are still gaining in popularity, mostly by word of mouth. Media literacy teachers are using them in high school and college classrooms to spark conversations about journalism and democratic values; unions and community organizations have distributed the cards to members or conference attendees; and community radio stations have used them as pledge premiums.

Media Heroes trading cards are available from Reclaim the Media at www.reclaimthemedia.org/mediaheroes. Members of the Alliance for Community Media are eligible for deep volume discounts; contact info@reclaimthemedia.org for details. ■CMR



Jonathan Lawson (executive director) has helped Reclaim the Media play a catalytic role in the growth of a national movement focused on media justice and democratizing media policy. Jonathan spent six years developing online communications and strategic campaigns for labor unions including CWA, AFSCME and SEIU. He sits on the advisory board for the Consumers Union's Hear Us Now project, and is a board member of the Washington News Council. He is a four-year veteran of the Independent Media Center movement, and has worked in community radio since 1986; he currently co-hosts the weekly creative music program *Flotation Device* on KBCS in Seattle. His articles on media issues have appeared in numerous publications. In 2007, he and Reclaim the Media were recognized by the *Seattle Times* among the "Best of Puget Sound." Jonathan holds a master's degree in Theological Studies from Harvard University.



PrintBuyer'sGuide

ALLIANCE FOR COMMUNICATIONS DEMOCRACY

http://theacd.org

Product category: Educational programs and participation in court cases about community media

CLASSIC ARTS SHOWCASE

P.O. Box 828, Burbank, CA 91503
Phone: 323-878-0283 • Fax: 323-878-0329
www.classicartsshowcase.org

Product category: Content Provider

RESEARCH CHANNEL

93 S. Jackson St., Box 31285, Seattle, Washington 98104-2818
Phone: 206-310-0097
www.researchchannel.org

Product Category: television programming

TELVUE CORPORATION

16000 Horizon Way, Suite 500, Mount Laurel, NJ 08054
Phone: 800-885-8886 • Fax: 856-866-7411
Contact: John Lauer • jlauer@telvue.com
www.telvue.com

Product Categories:

- TelVue Princeton: Digital Video Broadcast Servers
- TelVue WEBUS: Broadcast Bulletin Board System
- TelVue PEG.TV: Live Web Streaming Video and Video-on-Demand

TIGHTROPE MEDIA SYSTEMS

800 Transfer Road, Suite 1B, Saint Paul, MN 55114
Phone: 866-866-4118 • Fax: 612-866-4110
www.trms.com
Contact: Andrew Starks • Andrew.starks@trms.com

Company description: Tightrope Media Systems manufactures broadcast automation systems, video servers, VOD servers, streaming video servers and community bulletin boards that all work together seamlessly and effortlessly.

Product Categories: Broadcast Automation, Video Servers, Electronic Bulletin Boards, Digital Signage

UNIVERSITY OF CALIFORNIA TELEVISION (UCTV)

9500 Gilman Drive, Mail Code 0176T, La Jolla, CA 92093-0176
Phone: 858-822-5060 • Fax: 858-822-2579
www.uctv.tv

Product category: Educational satellite channel available for "free-to-air" retransmission on PEG channels nationwide

Alliance for Community Media

Alliance for Communications Democracy



For more than 15 years, the Alliance for Communications Democracy has been fighting to preserve and strengthen access. Though the odds against us have been high, and the mega-media, corporate foes well-heeled and powerful, time and again we've won in the courts. We can't continue this critical work without your support. With the ramifications of the 1996 Telecommunications Act still manifesting themselves, and new legislation on the horizon, we must be vigilant if we are to prevail and preserve democratic communications. If not us, who? If not now, when? Please join the Alliance for Communications Democracy today!

Become an Alliance Subscriber for $350/year and receive detailed reports on current court cases threatening access, pertinent historical case citations, and other Alliance for Communications Democracy activities.

- Voting membership open to nonprofit access operations for an annual contribution of $3,000.
- Associate, Supporter and Subscriber memberships available to organizations and individuals at the following levels:
- Alliance Associate $2500 – copies of all briefs and reports.
- Alliance Supporter $500 – copies of all reports and enclosures.
- Alliance Subscriber $350 – copies of all reports.

Direct membership inquiries to ACD Treasurer Sam Behrend, Access Tucson, 124 E. Broadway Blvd., Tucson, AZ 85701, telephone 520.624.9833[x103], or email at sam@accesstucson.org

www.theacd.org